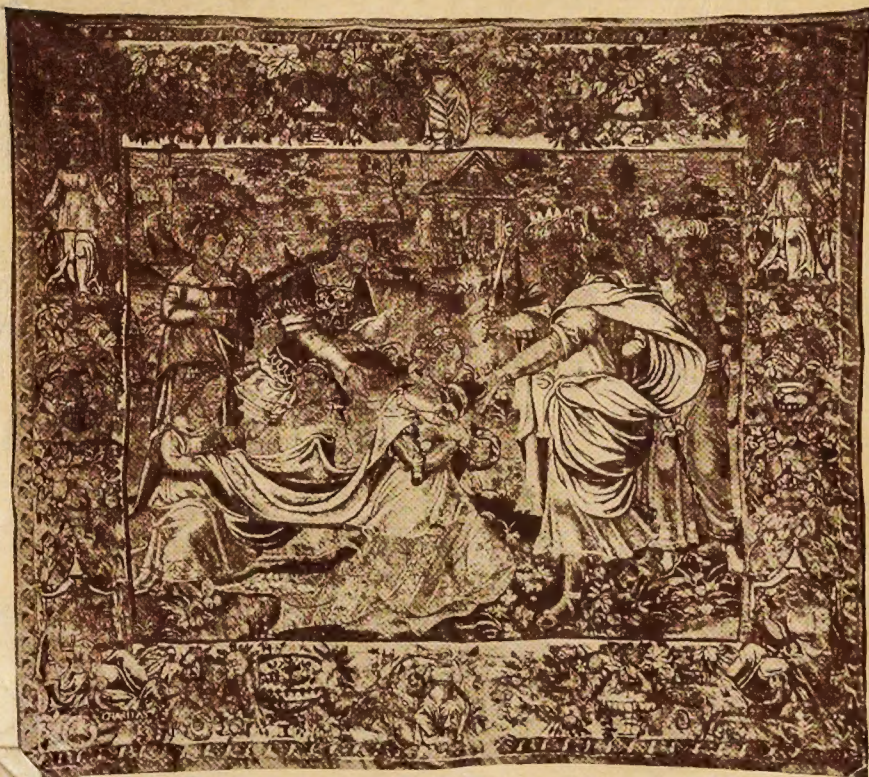


*Bartholomae photo* *Special*  
*E. L. Hunter*  
Exhibition of *Personal*  
Tapestries

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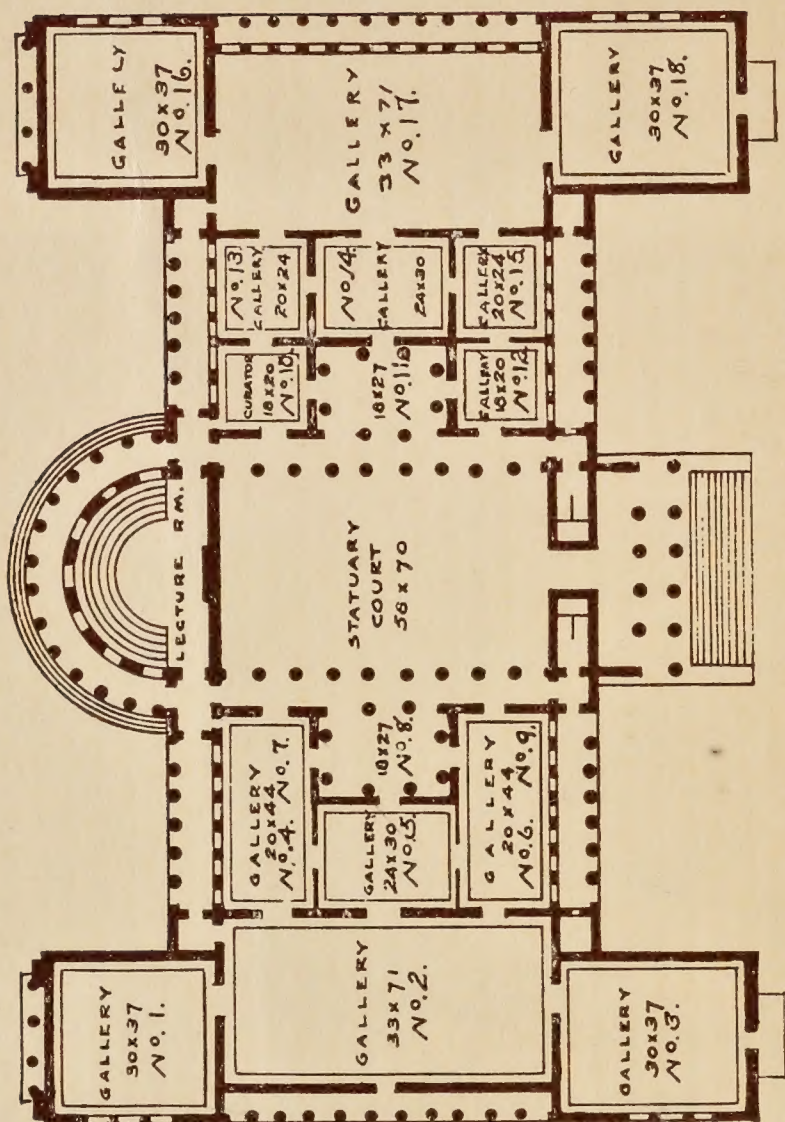


The Buffalo Fine Arts Academy  
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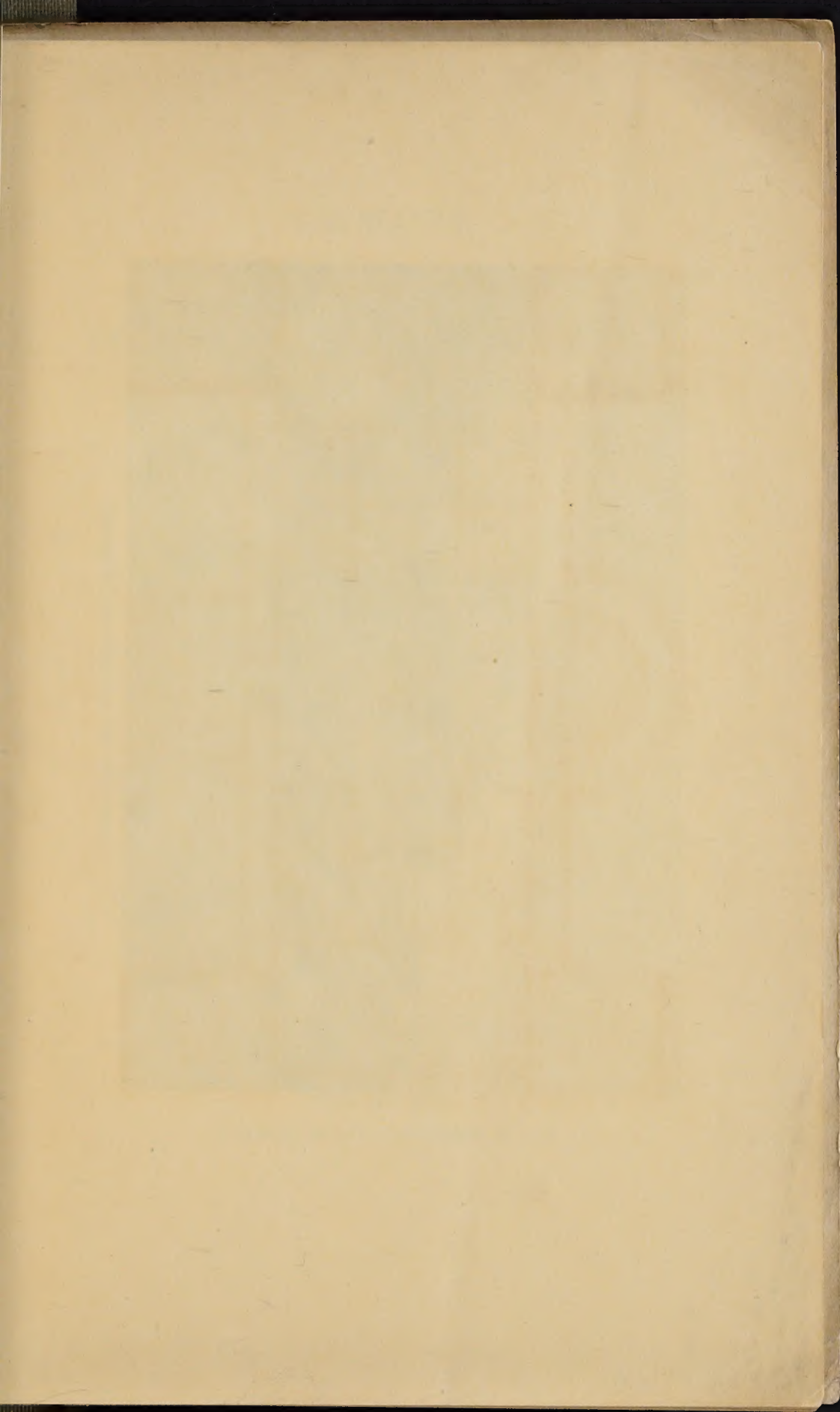
OCTOBER 24 - NOVEMBER 9

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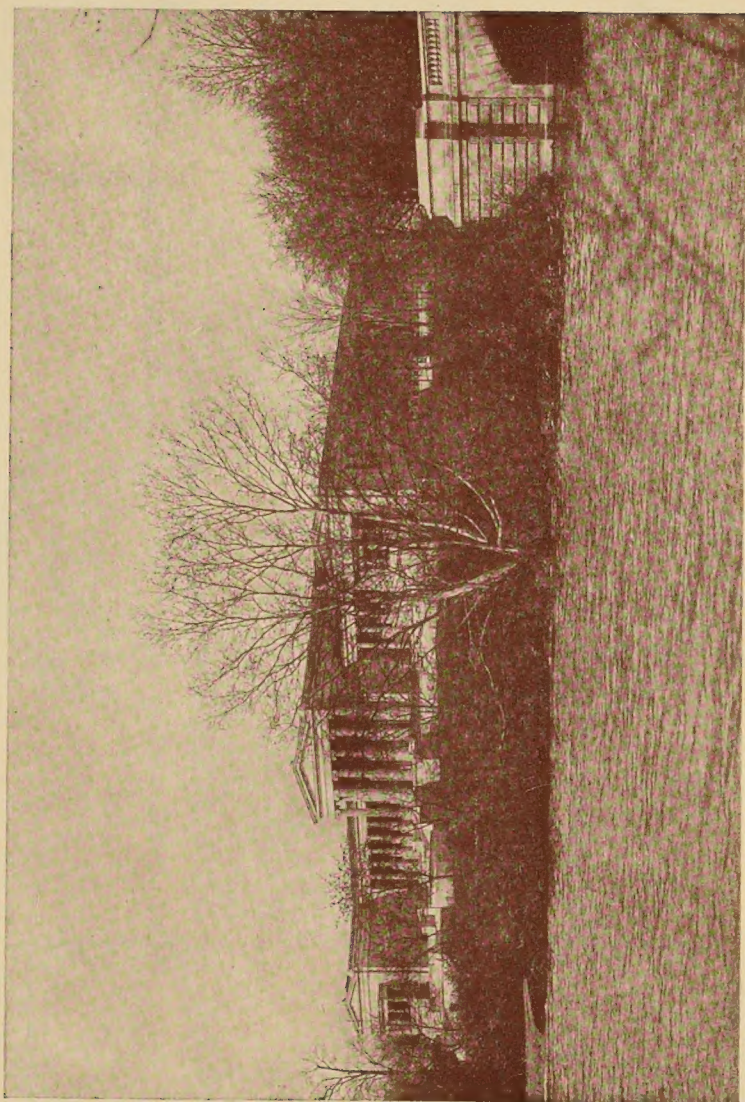




PLAN OF THE ALBRIGHT ART GALLERY







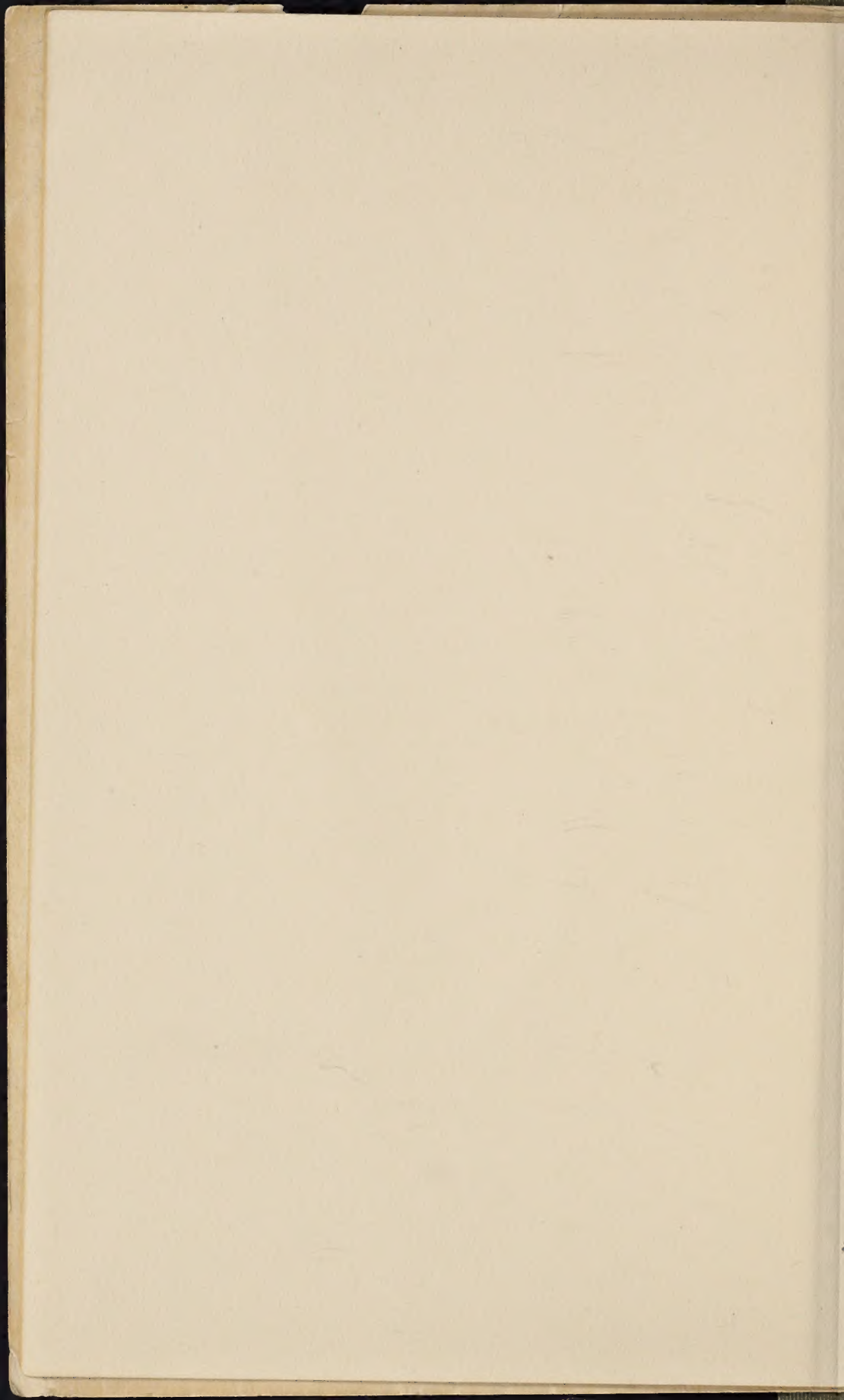
ALBRIGHT ART GALLERY—EAST FRONT

CATALOGUE  
OF A LOAN EXHIBITION OF  
GOTHIC, RENAISSANCE, BAROQUE,  
EIGHTEENTH CENTURY AND  
MODERN AMERICAN  
TAPESTRIES

ASSEMBLED AND ARRANGED  
BY  
GEORGE LELAND HUNTER

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO, N. Y.  
OCTOBER 24 TO NOVEMBER 9, 1914





# The Buffalo Fine Arts Academy

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CORNELIA B. SAGE

THE ALBRIGHT ART GALLERY IS OPEN  
EVERY DAY FROM TEN O'CLOCK A. M.  
TO FIVE O'CLOCK P. M. EXCEPTING ON  
SUNDAYS AND MONDAYS, WHEN IT IS OPEN  
FROM ONE TO FIVE P. M.

FREE DAYS: TUESDAYS, THURSDAYS,  
SATURDAYS AND SUNDAYS; OTHER DAYS,  
ADMISSION IS TWENTY-FIVE CENTS.

A LIMITED NUMBER OF THESE  
TAPESTRIES ARE FOR SALE  
FOR PRICES APPLY AT  
THE DESK  
IN GALLERY XIII



## Introduction

THE importance of this exhibition of tapestries at the Albright Art Gallery is great. It marks an epoch in the artistic history of Buffalo, and gives all of her citizens an opportunity to see for themselves tapestries of distinguished merit. It enables them to get here, without cost, knowledge that even in Europe can be acquired only with difficulty and at much expense.

The story interest of tapestries appeals to everyone. In tapestries were pictured for the ancient Greeks, the romantic events of the Iliad and Odyssey; for the ancient Romans, the Aenid and the Metamorphoses; for the Europeans of the fourteenth, fifteenth, sixteenth and seventeenth centuries, not only ancient classic history and mythology, but also the stories of the Bible and the Saints, Medieval Romance and Chivalry, and of contemporary history.

Helen of Troy wove tapestry. As Homer says when Iris was sent in search of her:

Her in the palace at her loom she found.  
The golden web her own sad story crowned.  
The Trojan wars she wove, herself the prize,  
And the dire triumphs of her fatal eyes.

Tapestry was also woven by Penelope and by Andromache.

Unfortunately no picture tapestries survive to us from the days of ancient Greece and Rome. Nearly all of the picture tapestries that make rich our museums and private collections date from the fifteenth century and after. Of pieces attributed to the fourteenth century and to the thirteenth century, there are only a few, small and frayed by the hand of Time. The one great exception is the splendid set of the Apocalypse, at the Cathedral of Angers in France.

Most of the world's great tapestries can be grouped under the heads of Gothic, Renaissance and Baroque. Gothic of the fifteenth century, Renaissance of the sixteenth century, Baroque of the seventeenth century, with Gothic running over 15 or 20 years into the sixteenth century, and Renaissance running over 15 or 20 years into the seventeenth century. While many tapestries of the eighteenth century—notably those designed by Boucher for the Beauvais Tapestry Works, and by Charles Coypel for the Gobelins—are exquisite creations, they are much less important from the tapestry point of view than the masterpieces of the preceding centuries.

Tapestries are a form of art exceedingly easy to understand. Their large size, and the large size of the personages in them, makes it unnecessary to re-scale them as we regard them. Their soft and agreeable surface makes it unnecessary



to seek a special point of view from which they can be seen to advantage. Their extraordinary story interest makes it unnecessary to develop a special esoteric sense in order to grasp their artistic significance.

Among the most important tapestries exhibited here are several owned in Buffalo, that for years have adorned the residences of citizens of Buffalo. Tapestries like the two splendid Renaissance "Isaac and Rebecca" panels of Mrs. Albright, as well as her seventeenth century "Diana" that was woven at the early Gobelin; or like Mrs. Pratt's brilliant "Feast of Bacchus" woven at Brussels during the reign and in the style of Louis XIV; or like Mrs. Goodyear's "Goya" woven in Spain in the last half of the eighteenth century; or like Mrs. McGraw's that has the proud distinction of having come from the famous Italian palace of San Donato; or like Mrs. Joseph T. Jones' Ancient Gobelin; or like Mrs. Van Bergen's picture in the eighteenth century needlework—tapestries like these are worthy of exhibition in any city in the world and reflect great credit upon the artistic taste and judgment of their possessors.

A noteworthy feature of the present exhibition is the number of splendid Gothic tapestries shown. The four pieces, "Andromache's Lament", "Hainauer Crucifixion", "Prophecy of

Nathan", and "Bathsheba at the Bath", are among the finest picture cloths ever produced. Decoratively they are unexcelled.

Certainly not a finer set of Baroque tapestries could be secured than the "Judith and Holophernes" series. This is the set the Belgium government borrowed for its exhibition of seventeenth century Belgian art a few years ago, bringing it back from America in order to display it for a short time in Brussels where it was woven.

Interesting too are the examples shown from modern American looms. While they cannot be favorably compared with the great pieces of old, they do show that intelligent efforts are being directed towards the American revival of the most mysteriously complex and beautiful of all the arts.

It is to be hoped that the citizens of Buffalo will be interested to visit the exhibition over and over again. The best way to acquire a knowledge and understanding of tapestries is to study them with one's own eyes. The descriptive catalogue can do much and the lecture promenades can do more to help towards proper appreciation; but nothing can take the place of repeated observation and familiarity.

George Leland Hunter.



## Catalogue.

1-8. A set of eight tapestries woven in Brussels in the seventeenth century. For two hundred and fifty years, it was the property of the Barberini family of Rome. In the inventory dated October 25, 1695, of Cardinal Carlo Barberini, nephew of Pope Urban VIII, it was described as: "Series woven in silk and wool, representing the history of Judith—eight tapestries." The average height is 13 feet 6 inches, the combined widths 120 feet. All of the tapestries are signed in the bottom salvage with the Brussels mark, a shield between two B's, and four of them with the signature E. Leyniers, and the other four H. Rydams. Everard Leyniers was the most famous tapestry manufacturer of his time. In a competitive exposition held in Brussels in 1650, he won the first prize. Henry Rydams began his career as a maker of tapestries in 1629 and was succeeded in 1671 by his son of the same name. Both Leyniers and Rydams served as deans of the Brussels tapestry guild.

All the eight tapestries have the same border, adapted at top and bottom to fit the different widths. The cartouche in the middle of the top borders, with dolphins below and the head of a satyr above, carries a Latin inscription telling the story of the tapestry. On the right and the left of the cartouche in the wider tapestries are eagles with outspread wings, and festoons of leaves and fruit. The sizes of the tapestries from 1 to 8, consecutively, are:

see Mr. H

13 feet 9 by 12 feet 3, 13 feet 3 by 13 feet 9, 13 feet 10 by 16 feet 3, 13 feet 4 by 12 feet 1, 13 feet 9 by 13 feet 3, 13 feet 6 by 15 feet 2, 13 feet 5 by 17 feet 8, 13 feet 6 by 19 feet 7.

The Story of Judith and Holofernes is found in the Book of Judith in the Apocrypha. On it Thomas Bailey Aldrich bases his poem "Judith and Holofernes," which he afterwards dramatized but with changes of plot, under the title of "Judith and Bethulia," for Miss Nance O'Neill. The following descriptions of the different tapestries are abbreviated from those made by the late Charles M. Ffoulke, who in 1889 purchased and brought to America the entire Barberini collection of tapestries, one hundred and thirty-five in all.

1, NABVCHODONOSOR REX HOLOFERNEM PRINCIPEM MILITIAE SVAE ADVERSVS ISRAELEM MITTIT. (King Nebuchadnezzar, sends Holofernes, the Commander of his army against Israel.)

Nebuchadnezzar, seated on his throne, extends his sceptre over the head of Holofernes, who kneels as he receives the edict which bears the monarch's portrait on its seal, and which commands him, upon forfeit of his life, to kill all those who disobey the king's orders, and to destroy their towns and cities and lay waste their lands. Nebuchadnezzar wears a turban, a crown, a collar of precious stones, a delicately toned tunic with golden lights, and a richly embroidered mantle lined with ermine and which has a wide collar of the same fur. Holofernes wears a helmet adorned with ostrich plumes, a coat of armor decorated with human masks and a mantle of almost the same color as the tunic of the King. (Lent by P. W. French & Co.)



2. ACHIOR DVX AMONITARV ENARRANS DEI ISABELIS POTENTIAM IVSSV HOLOFERNIS CAPITVR. (Achior, leader of the Ammonites, while expounding the power of the God of Israel, is arrested by order of Holofernes.)

Achior, stands behind a table of the entrance of a tent, answering the demands of Holofernes for information concerning the Jews. He points out upon a map the wanderings of his people, recites their history and declares with an arm uplifted to give greater emphasis to his words, that they cannot be conquered so long as they obey the commandments of their Lord. Holofernes, wild with rage at this daring and unexpected declaration, turns his back to the table, points at Achior and orders that he be seized, bound and thrown into Bethulia to perish with its inhabitants. (Lent by P. W. French & Co.)

3. IVDITH VIDVA PONDERAT POPVLI VIRTUTES ET VITIA HIS SVPERANTIBVS ISRAEL PVNITVR. (The widow Judith, weighs the virtues and the vices of the people; when the latter are heavier, Israel is punished.)

Judith, metaphorically weighs the virtues and vices of the Jews, at the entrance of a synagogue and before the Governors of Bethulia. The scales are apparently held by a hand descending from a cloud. The arrogant attitude of Ozias, the chief Governor, gives way, as Judith continues her arraignment, to his surprise and discomfiture. His pose, his strong and determined features, his heavy beard and his large and bulky frame enveloped in what may be called a salmon-pink robe give him an imposing and self-sufficient appearance.

Judith is dressed in the sombre garments of widow-

hood and her solemn words are emphasized by the attitude of Marah, who stands behind her with hands clasped in supplication.

In the heavier scale, peacock feathers represent vanity; the ram's head, obstinacy; the mask deceitfulness; the serpent, biting a heart, envy; the bag of money, avarice, and the toad corruption.

In the lighter scale the anchor represents faith; the sword and balance, justice; the lamb's head, innocence; the roses, purity; the flaming heart, sincerity; the clasped hands, brotherly unity, and the altar-fire, reliance upon God. (Lent by P. W. French & Co.)

4. IVDITH PVLCHERRIMA INDVIT SE VESTIBVS IVCVNDITATIS SVAE VT BETHULIAM AB EXCIDIO LIBERET. (The most beautiful Judith arrays herself in garments of gladness, in order that she may free Bethulia from destruction.)

Judith, assisted by her maids, completes a bewitching toilet, in which she aims to dazzle and enthrall Holofernes. She stands in front of a table near the middle of her boudoir and looks into a small mirror. A kneeling maid fastens a bracelet upon her wrist, another spreads a rich mantle over her shoulders, a third takes a brown dress out of a chest, and Marah, who accompanied her to the camp of the Assyrian general, carries a salver and ewer. On the floor is a brazier containing curling tongs. The table cloth looks like a veritable piece of embroidery of unique and oriental pattern. It was an admirable scheme to stretch drapery across the corner of the boudoir, since it throws out in exquisite relief the vase of flowers, the black jewel case and its open drawer (from which hangs a necklace of pearls) the mirror and the whole toilet scene. (Lent by P. W. French & Co.)



5. IVDITH FVGITIVA HOLOFERNEM AS-  
TUTE DECIPIT, ET SPECIOSAM VICTORI-  
AM PROMITTIT. (Judith as a fugitive, cunningly  
deceives Holofernes, and promises him a specious  
victory.)

Holofernes is seated upon a dais at the entrance to his tent, propped round in Oriental fashion with cushions. Judith kneels at his feet with downcast eyes and both hands clasped upon her breast, while Marah kneels behind her and holds up the train of her mantle. The Assyrian leans forward and proffers a hand as if to assist her to her feet. On the left of the dais are, his plumed helmet, sword and belt and coat of armor. The two soldiers who have conducted Judith to the tent, help her to rise at the command of their chief. Their swarthy features, stalwart frames and picturesque military costumes have been admirably interpreted. (Lent by P. W. French & Co.)

6. HOLOFERNES EBRIVS A IVDITH CAP-  
ITE TRVNCATVR QVAE ITA ISRAELEM  
SERVAT. (Holofernes, while drunk, has his head  
cut off by Judith, who thus saves Israel.)

The banquet offered to Judith by Holofernes. He holds a large crystal and bronze goblet of wine in his right hand and clasps the forearm of the Jewess with his left while she, with a far-away look in her eyes, takes no notice of the act nor of the look with which he insults her. Old Bagoas, his lictor's axe behind him, puts upon the table the viands, cake and fruits handed him by a waiter, while a page in the foreground fills a pitcher with wine. Marah has given Judith a crystal cup of the wine they brought with them, as Judith refused to eat or drink anything furnished by Holofernes. The table

is decorated with a stuffed peacock placed between two tall wax candles, the light from which brilliantly illuminates the rear wall of the tent. Behind the table is seen the casqued head of a soldier. The enamored Holofernes, the indifferent Bagoas, the stolid soldier, the heavy-witted waiter and the busy boy, all speak to us in one direction, while the alarm of Marah and the serenity of Judith in the face of her danger trouble us as would the sight of a lamb in the jaws of a tiger. It is a pathetic subject superbly illustrated. One remarks with pleasure that the creators of the tapestry represent the actual tragedy in miniature only and inconspicuously. (Lent by P. W. French & Co.)

7. IVDITH VICTRIX HOLOFERNIS CAPVT POPVLO EXHIBET QVI DEVM ISRAELIS LAVDAT. (Judith victorious displays the head of Holofernes, to the people, who praise the God of Israel.)

Judith exhibits the head of Holofernes, at the entrance of a synagogue, to the Governors and people of Bethulia. She holds it aloft in her right hand and points at it with the forefinger of her left, as she utters the words, "Behold the head of Holofernes, the Chief Captain of the army of Assur; the Lord has smitten him by the hand of a woman." Ozias stands a step below the heroine facing the spectator and with his right arm upraised, cries aloud, "O daughter, blessed art thou of the most high God above all women upon earth." Charmis stands behind Ozias and with hands raised in astonishment gazes at the head of the dreaded Assyrian. Achior has doffed his plumed helmet, and kneeling at the feet of Judith, looks up at her with reverence. Marah stands behind her holding the bag in which the head was car-



ried, while another maid holds aloft a closed sun umbrella, and a third holds a bit of drapery beneath the severed head.

The people of Bethulia are wild with joy over their deliverance. One of the two men upon the step behind Ozias blows a horn and the other holds up a branch and crown of laurel. On the ground near the base of the steps several men and women express their joy by dancing while a band of others play upon different kinds of musical instruments, among which are a tambourine, a trumpet and several styles of horns. Others carry war-like banners and flaming torches. (Lent by P. W. French & Co.)

8. DEVS ISRAELIS EXERCITVM HOLOFERNIS FVNDIT, ET MVNERA IVDITH DANTVR. (The God of Israel routs the army of Holofernes, and rewards are given to Judith.)

Judith attended by four maids stands upon a platform outside the walls of Bethulia with Ozias, Charmis, Chabris, and their body guard on her right, and Achior with his bodyguard on her left. Marah stands behind her and looks over her shoulder. The maid nearest the spectator stoops at the side of her mistress, holds a small trunk, which is evidently of considerable weight, and with half-turned face looks upward. The next nearest stands behind Judith and leans toward Achior with both arms extended in a gesture of astonishment. At the feet of Judith are piled some of the treasures of Holofernes consisting of plate, precious stones and vessels of gold and silver of various kinds and sizes. In the defile of the mountains on the right, the Jewish army pursue the panic stricken Assyrians. Nearer the front a caravan brings more treasures from the camp, while the men leading it

stagger under the weight of their loads of loot, as they climb the hill upon which stand Judith and what may be termed her court. The dark walls and towers of Bethulia form an admirable back-ground to the main scene. The figure of Judith naturally holds the eye longer than that of any of the others. Her look, her mien, and her gestures attest that her heart is so full of thankfulness to the Almighty for the wit and courage vouchsafed her to save her country from destruction that she can pay scant heed to the treasures piled at her feet. (Lent by P. W. French & Co.)

9. ELIEZER BEFORE BETHUEL, 12 feet 7 by 13 feet 9, one of the finest early Renaissance tapestries in the world. It bears a close resemblance to tapestries designed by Barend van Orley such as the "Hunts of Maximilian," the "David and Goliath" now on exhibition at the Avery Library of Columbia University, the "Battle of Pavia" in the Naples Museum, and the "Dollfus Crucifixion" in the Morgan Loan Collection at the Metropolitan Museum. It is delightfully rich with decorative details both of costume and interior architecture. While it is definitely Renaissance, there are a number of Gothic details. I would call the especial attention of makers of lighting fixtures to the chandelier and the wall bracket, and of opticians to the spectacles on the aged man busy at his books. The spectacles closely resemble those on St. Peter in the splendid large Gothic tapestry presented to the Boston Museum of Fine Arts by Mrs. J. H. Wright. The scene shows Abraham's servant Eliezer asking Bethuel for his daughter Rebecca as wife to Isaac. (Lent by Mrs. John J. Albright.)



10. ABRAHAM AND ISAAC WELCOMING REBECCA, 12 feet 4 by 18 feet 8, companion piece to 11; but surpasses 11 in grandeur of conception and vigor of composition. Again we have costumes of extraordinary richness that contain many suggestions for the tailors and the dressmakers of today. Also noteworthy from the decorative point of view are the trappings of the horses and the rich carriage of Rebecca, with its single Renaissance chair. A touch of humor is introduced into the scene by the page who teases the monkey on top of the carriage. The page who in 11 was playing with the falcon is seen again in 12 on horseback with the falcon perched on his right hand. The landscape that backgrounds the tapestry is one of extraordinary beauty and superb composition. (Lent by Mrs. John J. Albright.)

not

11, 12. Two small tapestries, 10 feet 3 by 5 feet 8, and 9 feet 8 by 5 feet 6 respectively, designed by Teniers in the seventeenth century, and woven in Brussels in the eighteenth century, by Pieter Van der Borgt who has signed them. An especial interest attaches to these two tapestries because they are part of a remarkable set of ten that formerly adorned a single room in the Netherlands. The set is still complete, the panels ranging in width from 4 to 20 feet. (Lent by Messrs. Duveen Bros.)

see Mr. H

13. THE LION AND THE MOUSE, 8 feet by 6 feet 10, with attached border on light yellow ground; woven at Aubusson in the eighteenth century. (Lent by Mrs. Frank H. Goodyear.)

not

14. A Tapestry, 7 feet 6 by 5 feet 9, of unusual merit from a decorative point of view; has been attributed to the famous J. B. Oudry, who as artistic dec-

orator of the Beauvais Tapestry Works, is said to have made more money out of tapestry than anybody else in the eighteenth century, having been given a generous share of the profits without any responsibility for the losses. His success at Beauvais was such that he afterwards was made artistic decorator at Gobelins also. The tapestry before us was woven before the middle of the eighteenth century, and pictures Actæon transformed into a stag by Diana (see No. 38 in this exhibition), being torn to pieces by his own dogs. The architectural background to the scene helps to give value to the nature character of the trees and of the verdure, and to the living activity of the animals. (Lent by P. W. French & Co.)

15. Companion Piece to 14, 7 feet 7 by 9 feet. As is made clear by the eagle of Jupiter in the upper left corner. It suggests the story of "The Rape of Europa." The garlanded bull in the foreground is, of course, Jupiter who has transformed himself for the purpose of deceiving the maiden. In the lower right corner of the tapestry is seen the caduceus of Mercury. In this tapestry also the architecture ennobles and dignifies the whole scene. (Lent by P. W. French & Co.)

16. THE FLUTE PLAYER, 7 feet 7 by 9 feet 2, a modern American reproduction of part of a Beauvais-Boucher tapestry, one of the Noble Pastorale series of which there is a notable example in the Whitney collection. This tapestry excels both in coloring and weave, and equals in quality the best work of the Gobelins and Beauvais today. Many other notable Boucher reproductions made on the same American looms hang in some of our finest American residences. (Lent by Wm. Baumgarten & Co.)



17. THE RECEPTION OF PARIS BY HELEN, 9 feet 2 by 11 feet 3. A fascinating eighteenth century tapestry woven in Aubusson; one of a set of five that has been in a private residence in Greece for over a century. There are furniture coverings and a rug to match. The effect of the drapery that frames the top like a lambrequin is exceedingly good. (Lent by P. W. French & Co.)

18. DEATH OF PHAETHON, 9 feet 4 by 10 feet 9, a companion piece to 17. It will be remembered that Phaethon, having persuaded his father, the Sun God, (as told in a series of Phaethon tapestries owned by Mr. Morgan), to allow him for one day to drive the chariot of the sun, was unable to restrain his excitable steeds in their fiery course, and swerving from the right path threatened to burn and destroy the entire world, when Jupiter hastened to the rescue, saved the universe at the sacrifice of the life of Phaethon. (Lent by P. W. French & Co.)

19, 20. Two portières with borders, one all modern, the other partially modern, inspired by and developed at the Gobelins from Charles Lebrun's "Child Gardeners." The sizes are 10 feet 3 by 7, and 9 feet 7 by 6 feet 10 respectively.

21. THE PROPHECY OF NATHAN, a Late Gothic tapestry 11 feet 10 by 21 feet 5, woven in Brussels at the beginning of the sixteenth century, picturing in three scenes the events in the Story of David and Bathsheba that are described in II Samuel chapters 11 and 12—in the upper left corner David giving to Bathsheba's husband Uriah the letter that instructed Joab to place Uriah in the forefront of the battle, and then retire from him that he "may be smitten and die;" in the upper

right corner, Uriah delivering the letter to Joab; in the body of the tapestry David and Bathsheba standing on a platform before a throne, penitently with folded hands, while Nathan below with right hand warningly upraised, prophesies: "The sword shall never depart from thine house; because thou hast despised me, and has taken the wife of Uriah the Hittite to be thy wife." Very interesting is this splendid tapestry to compare with the set of ten picturing the Story of David and Bathsheba, in the Cluny Museum, said to have been woven for the French King, which afterward belonged to the Duke of York, to Marquis Spinola, and to the Serra family of Genoa. The Cluny tapestries are three feet higher than the one before us but in no way superior as regards weave, composition or design. Indeed were it not for the difference in height and the fact that the events of the tapestry are already covered in the Cluny set, one might almost at first sight suspect it to be part of the set. But while the faces and evidently the models for the personages are similar and similarly treated, the garments particularly of David are different and there are numerous other minor differences that I shall treat more fully in a special monograph on the subject. The Renaissance influence is stronger in the throne of the tapestry before us than in any of the Cluny set save one. Better drapery weaving I never saw. The tapestry is said to have been formerly in the Royal Spanish Collection, and after that in the Chateau de Vierville in Calvados. (Lent by Messrs. Lewis & Simmons.)

22. THE HAINAUER CRUCIFIXION, 6 feet 8 by 9 feet 4, is one of the most remarkable tapestries in the world, composed with extraordinary skill of wool, gold, silver and silk weft threads that interlock and conceal the

*see No H*



linen warps. It was part of the collection of the late Herr Oscar Hainauer, and has been attributed, in a descriptive monograph, to the looms of Arras, the period of Philip the Good, and the design of the Flemish painter Jaquet. However that may be, the style of the architectural border at the sides and top, is definitely Renaissance, and the plan and composition of the panel are more Italian than Flemish. But the weave, the floriated foreground, and numerous details, recall us to the home of tapestry weaving. In the words of the monograph mentioned above.

"In a landscape distinctly characteristic of the Italian manner, are the three crosses with the body of Christ nailed to His, and the two thieves tied to theirs, surrounded by a large throng of men on horseback and on foot. A feature in the composition is that it shows only few attempts at keeping up the traditional character of the personages usually connected with the Crucifixion, one armoured soldier on horseback and a helmeted man on the left, a fact which suggests that many of the figures in the picture are probably portraits of members of the family whose coat of arms appears in the upper right and left corners." On the left of the cross is the Mater Dolorosa attended by the holy women, and on the extreme left Christ crowned with thorns being roughly and cruelly driven towards Calvary. On the extreme right is the Deposition in the background with the Entombment in the foreground. In the middle foreground, three men are beating a fourth, and on the ground in plain view is a die, showing that the scene is in sequence to the one described by St. John XIX, 23, 24: "Then the soldiers, when they had crucified Jesus, took his garments and made four parts, to every

soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said, therefore, among themselves, Let us not rend it, but cast lots for it, whose it shall be: that the scripture might be fulfilled, which saith. They parted my raiment among them, and for my vesture did they cast lots." Noteworthy is the representation of the soul of the crucified thief on the left being borne aloft to Heaven by an angel, and the soul of the thief on the right being taken down to Hell by the devil. The landscapes and the views of Jerusalem in the distance, on the left and on the right, are fascinatingly portrayed. (Lent by Messrs. Duveen Bros.)

23. BATHSHEBA AT THE BATH, 10 feet 8 by 13 feet 6, one of the most wonderful late Gothic tapestries in the world. It compares favorably with the best in the Spanish collection, one of which is almost an exact duplicate, the principal difference being that the Spanish one has a Latin caption in the top border that tells the story. It reads as follows:

Bersabee. corpus. lavit.

Quam. ex. adverso. vidit. David.

Pro. illa. suos. destinavit.

which translated is:

Bathsheba took a bath.

Her David saw face to face.

He sent his men for her.

This tapestry is an example of the extreme modesty with which Gothic tapestries treat nude episodes. We all know how Giulio Romano or Francois Boucher would have represented "Bathsheba at the Bath." Here we see her daintily laving her fingers without a suggestion of nudity above her wrist, and not at all décolleté

as compared with the evening costumes of ladies of to-day. The decorative details of the tapestry are unusually important, especially the Gothic architecture of the fountain and of the pavilion at the entrance of which stands King David, sceptre in hand, looking avidly at Bathsheba. The fine linen towel carried by Bathsheba's maid behind her has a macramé fringe, and apparently a lace border. The costumes are exquisitely rich, and the border of the tapestry is a most delightful composition of leaves and fruit. In the general plan of the tapestry the influence of the Renaissance begins to appear in the opening up of the landscape to the rear; but in weave and texture the tapestry is a wholly and delightful Gothic, and one of the most perfect accomplishments of the Golden Age of Tapestry. This is a prize that would make any museum a tapestry museum, and attract the attention of lovers of art to any city. There is also a "Bathsheba at the Bath" in the Brussels Museum, which came from the Somzee collection in 1901, woven from the same design but greatly extended, and gracefully extended, on the right and on the left. In the Cluny Museum there is a set of ten David tapestries, one of which pictures Bathsheba at the Bath, all much higher and larger than that described above and enriched with gold. (Lent by P. W. French & Co.)

24. THE PRINCE'S AUDIENCE, 10 feet 2 by 15 feet 8, woven at Beauvais in the early part of the eighteenth century. One of the Chinese set of six, designed by Vernalsal, Blin de Fontenay, and Dumons. There were only two sets woven at Beauvais, one of which is in the French National Château de Compiègne. A duplicate of the piece before us is in the "Music Room



of Marie-Louise and Eugénie," there and is shown clearly even on the picture post cards that came to this country from there. (See page 192 of Hunter's book on tapestries.) (Lent by P. W. French & Co.)

16p. 375

25, 26, 27. MILLE FLEUR seats and backs woven in New York. The sofa seat is an original composition evidently inspired by the "Lady with the Unicorn" set at the Cluny Museum. There is a back to match. The chair seat and back are based on Mr. Drake's fascinating Mille Fleur, which is No. 30 in this exhibition. (Lent by Wm. Baumgarten & Co.)

28. FATHER TIME, 11 feet 2 by 13 feet 11. A Renaissance tapestry of extremely interesting composition, apparently inspired by Petrarch's "Triumphs." Father Time, crutch in hand, is seated in an aerial chariot drawn by four antlered and winged deer. In the distance behind him appears the chariot of the Sun God. Prostrate on the ground is the figure of Fame with her trumpet, while on the left of the tapestry are seen handcuffed prisoners and on the right two joyous hunters one with falcon and two aged men with book and pen. The border is crowded with animal life, and closely resembles that of the "Colosseum" in the Metropolitan Museum, with fish in the bottom border, birds in the top border and beasts of the field in the side borders. In the centre of the tapestry is the figure of Death, which of course is what Time brings to all. (Lent by Dikran G. Kelekian.)

10-

29. BIRTH OF THE VIRGIN, a Renaissance tapestry 11 feet 7 by 12 feet 2, with many Gothic details. Interesting to compare with it is the same scene pictured in the "Life of the Virgin" at Rheims. On the left and on the right appear Saints Gratus and Jocundus,

5-

with their identity made certain by the captions in Gothic letters above them. An interesting element of humor is introduced by the two monkeys on top of the tent that houses Saint Anna. (Lent by Dikran G. Kelekian.)

30. GOTHIC MILLE FLEUR WITH ANIMALS, 7 feet by 7 feet, primitive in design and composition, but wonderfully decorative and beautifully woven. It compares very favorably with the piece purchased at the Robb sale for the Metropolitan Museum. It was probably woven on a very small loom in narrow widths that were assembled after weaving. The strong and primitive silhouetting of the animal figures against the floral ground is especially interesting from the design point of view. (Lent by Mr. A. W. Drake.)

31. ANDROMACHE'S LAMENT, a Gothic tapestry of extraordinary interest, wonderfully well preserved, with colors still rich and strong. From the famous Trojan War series of which three fragments 13 feet high with a united width of 21 feet are in the Victoria and Albert Museum at South Kensington. (See page 59 of Hunter's "Tapestries" for illustration and description of one of them, and pages 256, 301, 364 about the original eight small color sketches (*petits patrons*) now in the Louvre, they were illustrated and described in Schumann's "Trojanische Krieg.") The tapestry before us is 15 feet 3 by 9 feet 2, and has not only a Latin inscription at the bottom, but also a French inscription at the top, both in Gothic letters, describing the scene. The Latin inscription reads:

*Andromatha deflens cecidium hectoris, qd' vidit dormiendo.*

*Affert prolem huic in remedium. Priamus hunc vocat retinendo.*

and translated:

Andromache bewailing the killing of Hector that she saw in her sleep.

Brings her children in order to prevent it. Priam calls and detains him.

In the upper half of the tapestry, Hector is seen putting on his armor, while Andromache with her children looks on weeping. Behind Andromache stand Helen, Polixenes and Hecuba. In the lower half of the tapestry King Priam (*roy pream*) detains Hector who in full armor is about to mount his horse. The identity of the various personages is made clear by the names woven on their garments, or in the case of Hector in the lower scene, on the scabbard of his sword (*hector de troie.*) The French inscription at the top of the tapestry is in four lines instead of two, and somewhat mutilated especially the last half of the first line. Translated it reads: "Andromache apprehending the death of Hector (that she saw in her dream) began to weep and with great lamentations brought her children, begging him not to go forth (on that day.) Nevertheless Hector had himself armed for battle, and mounted his horse. King Priam constrained him to return because of the pity that he felt for Andromache." There is also a curved row of Roman letters under the French inscription, which I have not yet made out, but which probably indicates the location of the scene. (Lent by Messrs. Gimpel & Wildenstein.)

32. THE WOLF, no. 7 in the famous Renaissance Gombaut and Macé set depicting the joys and sorrows of shepherd life, a seventeenth century reproduction 11 feet 5 by 11 feet 2. In the upper left quarter is seen the



wolf running away with a sheep, while below is the shepherd caught in the trap. The inscriptions in French verse tell the story very quaintly. Eight wood engravings of the sixteenth century, each with several scenes, are preserved in the Bureau d'Estampes at Paris; and in the Museum of Saint-Lô there are five Gombaut and Macé tapestries. (Lent by Mr. James L. Breese.)

33. THE DRAGON, a Renaissance tapestry 14 feet 11 by 10 feet 3, signed in the right selvage with the monogram of a famous weaver. The vandal who cut out half of the horizontal length of the panel of this tapestry ought to be sent to the penitentiary for life. The border is very beautiful, and resembles that on the Dollfus "Crucifixion" lent by Mr. Morgan to the Metropolitan Museum; but as is of course obvious, it has been applied on the right and sewn together at three places. Immensely interesting is the dragon eating eggs on the left, and the brilliantly colored griffin in what was originally the center, but is now the right of the tapestry. Plant life and swamp life in the woods is richly luxuriant, and the soft greens have been most successfully interpreted in silk. (Lent by Dikran G. Kelekian.)

34. SALAMANDER tapestry, 9 feet 11 by 9 feet 8, in style Gothic and Renaissance mixed, woven early in the sixteenth century, with texture that is delightfully Gothic of an earlier type. Perhaps the salamander is that of Francis I, and perhaps the Queen Mother is looking over his armor before his being knighted or later when he is in captivity; but that is mere speculation. The tiles with fleurs-de-lis and other symbols afford interesting opportunity for interpretation. (Lent by P. W. French & Co.)

35. COMBINATION tapestry, which I so designated because it is not all woven tapestry, but part needle work. This does not detract at all from the interest. Indeed, it adds to it greatly because the result of the combination is an almost unique work of art. While I feel and know that the texture of tapestry has sufficient strength and character and variety to picture any story adequately and beautifully, yet I must admit that in the tapestry before us the contrasts of needle work and bobbin work are exceedingly effective and not at all forced. It is thoroughly Renaissance in style and dates from the last half of the sixteenth century. The only similar piece that I know worthy to compare with it, is the one picturing "Virtue and Pleasure" in the wonderful Jacquemart-André Museum recently opened to the public in Paris. The story in the tapestry before us is obvious. The King and Queen are of course Pluto and Proserpine; Charon is seated at his oar, with numerous naked mortals in the distance ready to attempt the passage of the Styx; Other scenes show Orpheus twanging his lyre, three-headed dog of Cerberus, the three Fates, Ixion on his wheel. The birds and animals in the trees and in the foreground, particularly the rabbit and the turkey are quaintly delightful. Evidently the composition of this piece was a labor of love for designer and maker. (Lent by P. W. French & Co.)

36. GODDESS FLORA, 10 feet 10 by 22 feet 2, a rarely beautiful and perfect Brussels tapestry of the period of Louis XIV. The pyramid in the middle background is splendidly effective giving boldness to the design. High in the air, aiming his shaft at the not unwilling goddess whom Zephyr courts, is Cupid. It is interesting to compare this tapestry with 45 that

not

belongs to Mrs. Pratt, and is of the same style and weave. (Lent by P. W. French & Co.)

7500 37. HECTOR BATTERING DOWN THE GATE, 11 feet 6 by 14 feet 10, a Renaissance tapestry with much Gothic spirit and some Gothic details, which presents one of the most picturesque events of the Trojan War as described in Homer's Iliad. The vigor of the action is notable, and the trick of showing persons on both sides of the gate appeals strongly to one's illustrative sense. The border is wide and rich, of the Flemish Renaissance type that was derived from the wide compartment Grotesque borders originated in the studio of Raphael, but much modified in the tapestry direction under the influence of Flemish designers and weavers. (Lent by Wm. Baumgarten & Co.)

38. DIANA AT THE BATH, 11 feet 8 by 17 feet 1, a Renaissance tapestry agreeable in coloring and rich in floriation. I have often said in my lectures and in my book on tapestries that Gothic was a "clothed art" and that Renaissance art was a "nude art." This is particularly true of tapestries. Those of the Gothic period show personages clad in the richest and most wonderfully embroidered and brocaded cloths of gold, while those of the Renaissance period, especially those of immediate Italian inspiration, substitute rather uninteresting expanses of flesh for interesting textures. While the tapestry before us dates from the sixteenth century and is entirely and completely Flemish Renaissance in character, it retains the modesty of the Gothic period. Surely nothing can be more proper and demure than this way of showing Diana at the Bath. Of course the hunters in the distance are Actaeon and his friends. It will be remembered that as penalty for having



surprised Diana while thus confidentially engaged, he was transformed by her into a stag and torn to pieces by his own dogs. For illustration of the manner in which he met his death, see tapestry No. 15 in this exhibition. (Lent by P. W. French & Co.)

39. JANUARY AND FEBRUARY, a highly interesting early seventeenth century tapestry, 9 feet 6 by 12 feet 1, of the type that illustrates the occupations of the different months of the year. Among famous sets are the Renaissance "Months of Lucas" and "Hunts of Maximilian," and the Louis XIV Gobelin "Royal Residences." The tapestry before us evidently owes something also the inspiration of the famous "Gombaut and Mace" series. The wolf with lamb in the foreground on the right at once suggests No. 32 in this exhibition. In the center foreground a fox has started two fowls into activity. Behind the wolf come peasants in pursuit, armed with weapons nearest at hand. The ice in the background is thronged with skaters and sledges. Before the barn on the right are indolent pigs and a sturdy youth chopping wood. The landscape and architecture backgrounding the whole is admirably conceived and executed, and the whole tapestry is alive with the spirit of the Renaissance. (Lent by the Messrs. Hayden Co.) 10—

40. MARCH AND APRIL, 9 feet 3 by 10 feet 10, companion piece to No. 41, and like it of fine weave with much silk especially in the border. I should like also to have exhibited the third piece of the three of the set still preserved together, had space permitted. It illustrates "September and October," and is 14 feet 2 inches wide. (Lent by the Messrs. Hayden Co.) 10—

41. STAG HUNT, 9 feet 9 by 15 feet 9, one of the seventeenth century reproductions from the famous set entitled "Hunts of Maximilian," designed by Barend van Orley. The original color sketches are in the Louvre; as is also the first set of tapestries woven from them by Willem Geubels in the first third of the sixteenth century. Half tone illustrations of many of Van Orley's sketches are shown in Baillie-Grohman's splendid book "Sport in Art." Reproductions of the set were made in 1682; in 1692, at the large cost of 33,170 livres; by Leblond in 1705, the set now in Chantilly; by Oudry and Montmerqué in 1741-7, the set now in La Musette, Louis XIV'S hunting box in the woods of St. Germain-en-Laye. The building that appears in the tapestry before us is the famous Chateau Boitsfort, near which stands a column bearing a bronze heron, that commemorates the successful shooting of a heron there by the Emperor Charles V. (Lent by Messrs. Duveen Bros.)

one  
180.  
other  
250.  
produced

42, 43. GOLD CHAIR BACKS, woven at Williamsbridge, New York City, at my suggestion and under my direction. Both are enriched with gold, and in one the gold is in basket weaving, like the gold ground of the borders of Mr. Blumenthal's two "Mercury and Herse" tapestries after Giulio Romano; and the famous "Acts of the Apostles" in the Vatican and in the Spanish Royal collection after Raphael. Indeed, these two chair backs are based on, and inspired by, these rich Renaissance borders, repeating the figures of the composition but modified in some details. (Lent by Messrs. Wm. Baumgarten & Co.)

44. ABUNDANCE, a Louis XIV tapestry designed by Louis Van Schoor of Antwerp, whose signature in the

15-

panel reads L. VAN. SCHOOR. INVT. PINIXT (L. Van Schoor designed and painted), and woven in Brussels at the beginning of the seventeenth century by Albert Auwercx, whose signature A. AVWERC appears in the bottom selvage at the right. Van Schoor designed many tapestries on Abundance and on other allegorical and mythological subjects, among them two sets in the Imperial Austrian collection, one of which was woven by Albert Auwercx, the other by Jan Van Der Borcht also of Brussels. Van Schoor used the same models over and over again so that to identify his work is easy. Two of Van Schoor's designs woven by Van Borcht were also illustrated in Guichard and Darcel's folio volume on the French Garde Meuble. In an New York shop there is a very interesting set of four without borders picturing the four Latin Goddesses of Abundance: Flora, Ceres, Pomona, Ops. (Lent by Messrs. Lewis & Simmons).

45. THE FEAST OF BACCHUS, 11 feet 7 by 13 feet 6, a Louis XIV tapestry woven in Brussels of surpassing merit both of design and weave. The fact that such tapestries have been claimed by the French until recently as the work of their own Gobelins, is evidence of their extraordinary merit. While a tapestry like this differs radically from the famous panels of the fifteenth and sixteenth centuries, it has qualities of its own that win the lasting admiration of all who know. (Lent by Mrs. Frederick Pratt.) *not*

46. SCENE FROM ANCIENT HISTORY, 11 feet 7 by 8 feet 10, perhaps an event of the Trojan War, cut down from a larger tapestry with a wide Renaissance border that is especially rich and pleasing. (Lent by Mrs. John J. Albright.) *not*



47. SOLOMON AND QUEEN OF SHEBA, a Renaissance tapestry, 11 feet 11 by 13 feet 2, with typical Renaissance border. It has been cut down some, but the composition still remains interesting and is interestingly backgrounded by the landscape and buildings. (Lent by Mrs. John J. Albright.)

not

750 48. THE TRIUMPH, a tapestry 9 feet 1 by 8 feet 7 that shows how worn and mutilated a tapestry can be, and still please. It probably comes from the early Gobelins, and is a composition of distinguished excellence. (Lent by Mr. James L. Breese.)

49. SCIPIO AND MASENESSA, 10 feet 11 by 8 feet 6, a Renaissance tapestry of especially pleasing color, soft with golden yellows, and rich with Flemish floriation. It is one of the many tapestries inspired by Giulio Romano's famous "Scipio" series of 22. The tent in the background shows Sophonisba waiting to receive the fatal potion that was to make her funeral occur on the same day as her wedding. (Lent by Mr. Willoughby H. Stuart.)

not

50. BLOWING BUBBLES, a Louis XIV tapestry, 9 feet 9 by 6 feet 3, woven perhaps at Beauvais. (Lent by Messrs. Duveen Bros.)

see Mr. H

5500 51. A Renaissance animal tapestry resembling some of those woven in Enghien. (Lent by Mr. James L. Breese.)

52. SPANISH TAPESTRY, 8 feet 4 by 13 feet 6, of the last half of the eighteenth century. It suggests the style of Goya, but was probably designed by his father-in-law Francisco Bayeu, who as a painter was vastly inferior but whose designs for tapestries possessed unusual decorative value. The monogram that appears

not

William p. 157 <sup>33</sup> Scenes from Don Quixote  
from Procaccio's cartoons made at  
Santa Barbara "

Procaccio Procaccio San Rome 1671 died  
Buenos Aires 1731.

five times on five different trees has yet to be identified. This is one of the best Spanish tapestries that I have seen. (Lent by Mrs. Frank H. Goodyear.)

53. A charming bit of English eighteenth century needlework, 17 inches by 20 inches, introduced to illustrate by comparison the difference between bobbin texture and needle texture. It is one of a set of five. (Lent by Mrs. Charles Van Bergen.)

54. SPANISH TAPESTRY, 6 feet 2 by 3 feet 7, dating from the seventeenth century and enriched with gold. (Lent by P. W. French & Co.)

4050  
with  
engraving

55. SEMIRAMIS, a Renaissance tapestry without border, 8 feet by 7 feet 3. This lady was the Queen of Babylon and appears to have been one of the most pronounced suffragettes of her time. The engraving exhibited with the tapestry bears the name of Martin de Vos (1532-1603) as designer and of Crispin de Pass (1565-1637) as engraver. The designer was one of the most prominent painters of the sixteenth century, having been born in Antwerp, educated in Venice, Florence and Rome, and afterwards made Dean of the Antwerp Guild of Painters. At the top of the engraving appears the phrase "Bayloni Muri" (Walls of Babylon) and at the bottom a Latin quatrain telling the story. The quatrain reads as follows:

Imperiosa sui secta cervice Mariti.

Jussit coctilibus Babyloni Semiramis altam.

Moenibus incingi, lentoque bitumine Portas.

Adjecit centums, et super his sibi nobile bustum.

The translation is:

Imperious Semiramis, having cut off her husband's head, ordered Babylon to be girt with walls of brick and sticky asphalt. Then she added one hundred gates

and above all a noble monument to herself. (Lent by Wm. Baumgarten & Co.)

56. Companion piece to 11 and 12, size 9 feet 11 by 4 feet. (Lent by Messrs. Duveen Bros.)

3750. 57. ARMORIAL TAPESTRY of the seventeenth century, signed in the bottom border with the Brussels mark, and the weaver's name RAET and in the right selvage with the same weaver's monogram. (Lent by Dikran G. Kelekian.)

2500. 58. A PERUVIAN TAPESTRY of the sixteenth century, showing the influence of Spanish design and of Oriental rug composition. The four trumpeters are particularly interesting. (Lent by Dikran G. Kelekian.)

59. A LOUIS XIV Tapestry, 8 feet by 5 feet 3, woven probably in Brussels. It is said to have been in the United States for over two hundred years, having been brought across the Atlantic by members of the Mannigault family who migrated from France to Charleston, S. C., just after the Revocation of the Edict of Nantes. This tapestry shows as a background in the portrait of Governor Mannigault seated in his library, painted about the time of the Revolution. The painting is still in the Mannigault family. The Governor named, is Gabriel Mannigault who was the most illustrious member of the Mannigault family, and perhaps then the richest man in the United States, having lent or given \$800,000. to the Revolutionary cause. (Lent by Mr. J. J. Seibels.)

Note—Readers of this catalogue will confer a favor upon Mr. Hunter if they will bring to his knowledge any pieces of tapestry that may have been in the United States or any part of America over 100 years.



60. DIANA ENCOURAGING MELEAGER TO PRESENT THE BOAR'S HEAD TO ATALANTA, 12 feet 4 by 13 feet 5, woven in Paris in the first half of the seventeenth century, in the shops established at the Gobelin, in 1601 under the protection of Henry IV, by two Flemish merchant weavers, Comans and Planche; or in the independent works established after his father's death in another part of the city by Raphael de la Planche whose monogram R appears on other tapestries woven by him. Possibly the R in the right selvage of the tapestry before us is his signature, although it is confused by another letter that cuts into it. The story of "Diana" designed by Tousseint and Dubreuil is one of the most famous sets of tapestries ever woven, and with "Artemisia" series did much to establish the high reputation of the early Gobelin. The set in the National French Collection rich with gold, and the set in the Imperial Austrian Collection, as well as the set in the Royal Spanish Collections, are admired by all who see them. In the United States there are at least two sets, one of them a set of five rich with gold lent to the Hartford Museum by Mr. Morgan. The border of the tapestry before us is characteristic of the period. (Lent by Mrs. John J. Albright.)

400.  
61. A MODERN TAPESTRY PORTIERE, 9 feet 6 by 3 feet 11, not of fine texture but excellent in weave and coloring, especially the peacock. Of course it had its inspiration in the period of Louis XIV. (Lent by Wm. Baumgarten & Co.)

1400  
for the  
three  
62, 63, 64. Screen panels of tapestry woven in New York. They are of good design well executed, but perhaps a little low in tone. (Lent by Messrs. Pottier and Stymus.)

500. 65. A MODERN PORTIERE, 8 feet 3 by 3 feet 11, one of the first tapestries woven in America (excluding of course the primitive tapestries of the Navajo, Mexican and Peruvian type.) This portiere based on one of the series of child gardeners design by Louis XIV'S director of the Gobelins, Charles Lebrun. It is noticeably inferior to later work of the same shop. (Lent by Wm. Baumgarten & Co.)

66. A LOUIS XIV VERDURE, 10 feet 2 by 7 feet 9, of fine and interesting texture, and with warm and agreeable border. (Lent by Wm. Baumgarten & Co.) 2-

830 for pair 67, 68. A PAIR OF MODERN AMERICAN TAPESTRY PORTIERS, each 8 feet 6 by 4 feet 5, in the style of Louis XIV; verdure landscapes rich with color and with rich borders. The parrot on the ladder is interesting. (Lent by Wm. Baumgarten & Co.)

69. A LARGE AND INTERESTING LOUIS XIV BRUSSELS TAPESTRY, 11 feet 4 by 17 feet 1, illustrating the famous story of Meleager presenting the Boar's Head to Atalanta (compare tapestry 60 in this exhibition.) The story of Meleager was a favorite one with designers of tapestry and is to be found beautifully elaborated in an Antwerp late seventeenth century set that adorns the Tapestry Room in Mrs. Cyrus McCormick home of Chicago. There is special interest in Mrs. McCormick's set because we have the original documents about cost and size executed by the factor in Amsterdam who placed the order, and also because the set is in splendid condition having been preserved by the mild and dustless climate of the Island of Majorca off the east coast of Spain, where

see Mrs. N.

it hung until recently. The tapestry before us is the largest of a set of four. (Lent by Messrs. Duveen Bros.)

750. 70. A MODERN AMERICAN TAPESTRY CANTONNIÈRE, the inside measurement of which is 12 feet 3 by 3 feet 4, copied directly from an antique one of the period of Louis XIV. The texture and tone of this copy are of unusual excellence, the good qualities of age being retained without the bad ones. From the texture point of view this is one of the best modern tapestry reproductions I have seen. (Lent by Wm. Baumgarten & Co.)

5- 71. A RICH AND SPLENDID RENAISSANCE COMPARTMENT CANTONNIÈRE, 9 feet 4 by 7 feet 4, that once helped frame some splendid picture panel. Much as I regret the sacrilege that mutilates a tapestry in order to frame a window or a doorway, the result is often so beautifully decorative that I cannot but applaud it. (Lent by Wm. Baumgarten & Co.)

72. GERMAN ESPALIER, 1 foot 10 by 16 feet 7, a rare and wonderfully beautiful German tapestry of the sixteenth century, woven narrow to hang above the choir stalls of some German church. It is rich with silver and silk, and the texture and the design show the Gothic influence strongly retained. The stories pictured, beginning on the left are: Abraham's Sacrifice, Jacob's Flocks, Jacob's Ladder, Jacob Wrestling With the Angel, Joseph in the Pit, Potipher's wife, Potipher and Joseph. The arms of Munich shine through the architecture near the right of the tapestry, and it is strange that a piece like this was ever allowed to cross the water. Indeed, I



am informed that the Crown Prince of Germany is keenly interested in acquiring it whenever the end of the war allows the thoughts of men to return to the arts of civilization. (Lent by P. W. French & Co.)

73. THE BLINDING OF ELYMAS, 12 feet 5 by 13 feet 2, a coarse and rather crude seventeenth century reproduction, with seventeenth century border, of one of the famous Acts of the Apostles set designed by Raphael for Pope Leo X, and woven in Brussels from 1515 to 1519 by Pieter Van Aelst, under the direction, it is said, of Barene Van Orley. The Latin inscription of the original design has in the reproduction been replaced by a coat of arms, perhaps that of the owner of the tapestry. (Lent by Wm. Baumgarten & Co.)

74. FURNITURE COVER WITH ANCIENT TAPESTRY. (Lent by P. W. French & Co.)

75. MODERN AUBUSSON TAPESTRY RUG, 12 feet by 15 feet. (Lent by Mrs. Charles Van Bergen.)

600 76. RENAISSANCE PANEL, 5 feet 11 by 3 feet 10, showing an elaborate vase that overflows with rich and beautiful flowers. The colors of this tapestry have descended in tone delightfully. (Lent by Wm. Baumgarten & Co.)

77. MEDICI TAPESTRY, 12 feet 7 by 15 feet 8, woven in Florence in the sixteenth century and bearing the Medici arms halved with those probably of the wife of the noble for whom the panel was made. The scene strongly suggests what is happening in Belgium today, the paying of tribute to a victorious army. (Lent by Mr. James L. Breese.)

78. CHAIR BACK, woven in New York City, the very first piece of tapestry produced in America, with the exception of the primitive ones woven by the Navajo and the Mexican Indians, and the Peruvians. (Lent by Wm. Baumgarten & Co.)

not

79. MODELS OF A WILLIAMSBRIDGE "high warp" loom and of Willamsbridge "low warp" loom. (Lent by Wm. Baumgarten & Co.)

not

80. CHIGI BANNER. A royal piece of applique needlework on velvet 11 feet by 9 feet. It was made for Cardinal Chigi when he was Cardinal Minister of State prior to his election to the papacy in 1655, as Alexander VII. The Chigis were a family of bankers, and in 1510 Pope Julius II of the Della Rovera family had allowed them to quarter his arms. The tree quarters of the coat of arms on the banner are for Chigi, and the others for Della Rovera. For centuries the Chigis were famous as patrons of art, and the famous Farnese Palace in Rome, containing marvelous frescos by Raphael, was their residence. From this palace came one of the great Madonnas in the Mrs. Gardner's collection, as well as the damask wall covering in Mr. Morgan's library. It is a rare privilege to see such a wonderful textile as this, and particularly to study tapestry texture by contrast with it.

81. ANCIENT GOBELIN TAPESTRY, 11 feet by 13 feet. (Lent by Mrs. Joseph T. Jones.)

(81) needle work

(82) Mrs. Jones tapestry

## Books on Tapestries

The Buffalo Public Library and The Grosvenor Library have generously lent to The Buffalo Fine Arts Academy the following books and magazines containing articles on Tapestries which will be on file for reference in the Albright Art Gallery during the period of the Tapestry Exhibition.

Lent by The Buffalo Public Library.

- |   |                |
|---|----------------|
| Addison, Julia D. W.  |                |
| Arts and crafts in the middle ages, p. 154-178.                     | 745-59         |
| Candee, Helen C.  |                |
| The tapestry book.  | 677-110        |
| Dilke, Lady.  |                |
| French furniture and decoration in the 18th century,<br>p. 102-125. | 645-B-15       |
| Fowke, F. F.  |                |
| Bayeux tapestry.  | 677-42         |
| Guiffrey, Jules.  |                |
| Histoire de la tapisserie de puis le moyer age<br>jusqu'a nos jour. | 677-B-13       |
| Labarte, Jules.   |                |
| Arts of the middle ages and renaissance, p. 86.                     | 747-1          |
| Muntz, Eugene.  |                |
| Short history of tapestry.  | 677-27         |
| Rock, Daniel.   |                |
| Textile fabrics, p. CX-CXIV and p. 294-311.                         | 677-B-1        |
| Vallance, Aymer.  |                |
| William, Morris. p. 111-122.  | 928.2-B-M 83v. |



Lent by The Grosvenor Library.

Lessing, J.

Die Wandteppiche aus dem Leben des Erzvaters Jacob. (*In Vorbilder-hefte aus dem Kgl. Kunstgewerbe-museum. Heft 25.*)

Strange, T. A.

Gobelins and Beauvais. (*In his Historical guide to French interiors.*) Williams, L.

Thomson, W. G.

A history of tapestry. 4to. N. Y. 1906.

Williams, L.

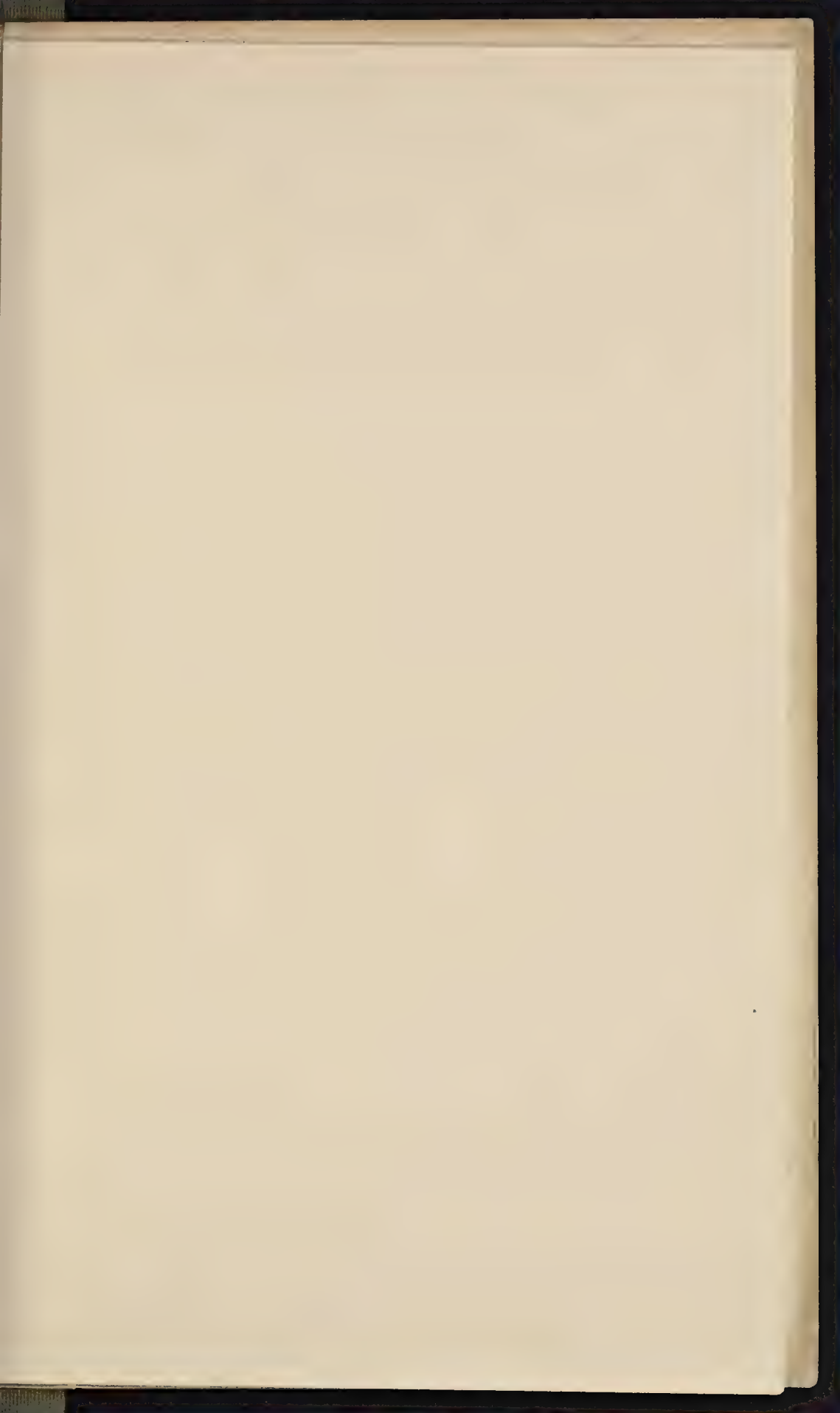
Tapestry. (*In his Arts and crafts of older Spain, Vol. 3.*)

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Further books and articles on Tapestries not mentioned above can be had by applying at The Buffalo Public Library and The Grosvenor Library.

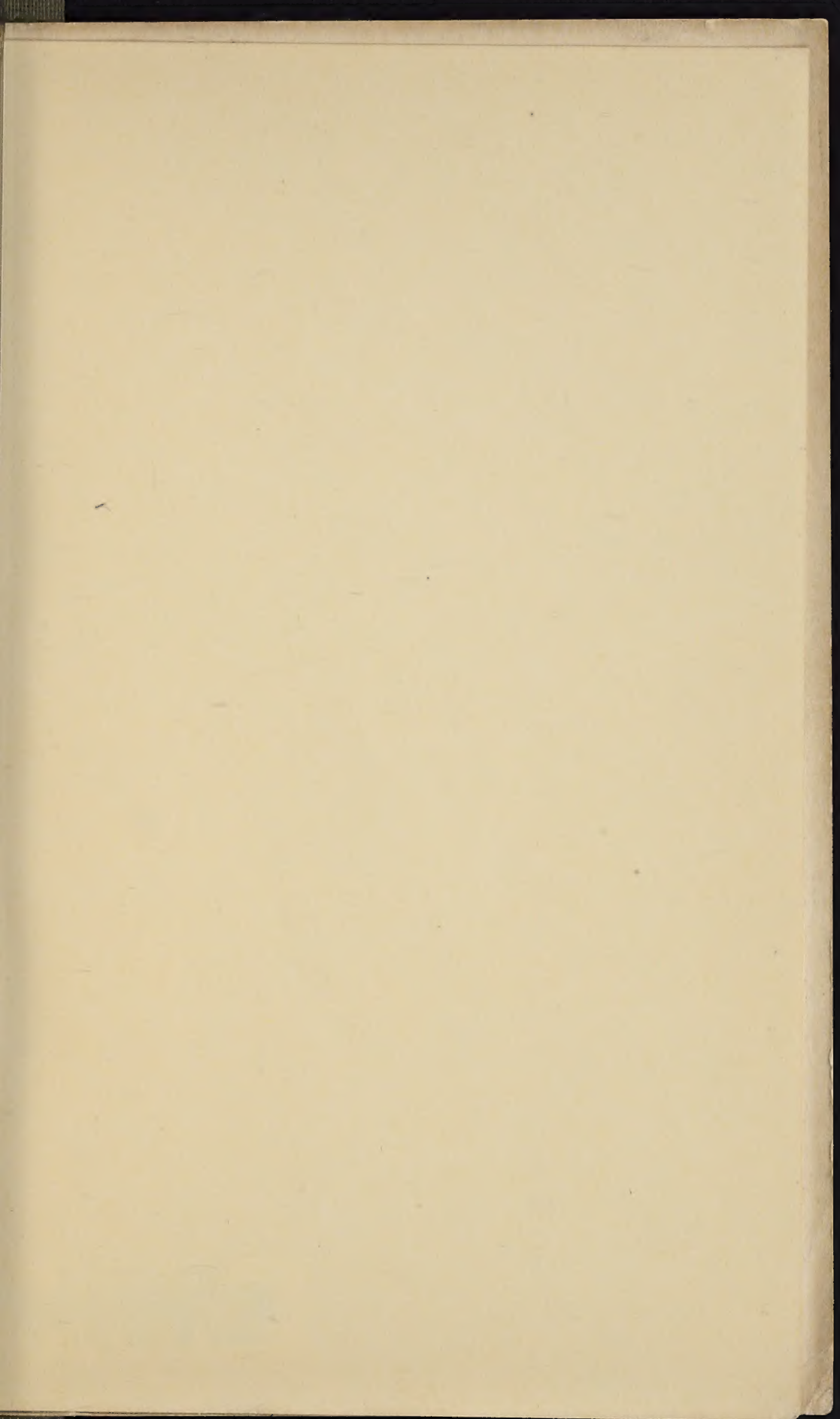
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The Ulbrich Company, Buffalo, have also generously lent to The Buffalo Fine Arts Academy, for reference, during the period of the Tapestry Exhibition, several volumes of the important work: "Tapestries, Their Origin, History and Renaissance," by Mr. George Leland Hunter.









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## A New and Important Membership

The membership recently instituted by The Buffalo Fine Arts Academy, called "The Friends of the Albright Art Gallery," should command the support of those Buffalonians who are interested not only in matters of art but in the advancement of the city towards its æsthetic and cultural ideal. Inasmuch as the income from these five-dollar memberships is to be used for the purchase of works of art for the Gallery's permanent collection, civic pride ought to be a compelling factor in the desired increase in this membership. Several thousand personal invitations have been sent out, but it is obviously impossible to secure in this way all the necessary coöperation. In spite of all the examples of the work of contemporary artists here and abroad to be found on its walls, the pictures of many painters are missing, pictures which ought to grace our own walls but are finding homes in other museums more fortunate than ours in having ample funds for making purchases, or else are being eagerly bought by discriminating collectors.

It has been decided to endeavor to interest the general public in this branch of the Gallery's activity, and there ought to be little trouble in establishing a membership of from one to two thousand. Besides the sense of coöperation in the work, there are, however, material benefits to be secured, and all "Friends" will have the same privileges as formerly were granted Associate members, for the new membership takes the place of the old Associate membership. Invitation blanks and circulars will be sent on application, or may be had at the office of the Gallery.